

Complete Bagatelles, Op. 43

(“Mes Ennuis”)

No. I

Fernando Sor
ed. Anthony Glass

Andantino

The sheet music consists of five staves of musical notation for a six-string guitar. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff continues the musical line, maintaining the same key signature and time signature. The third staff introduces a change in key signature to no sharps or flats. The fourth staff returns to the original key signature. The fifth staff concludes the section with a final key signature change. The notation includes various performance instructions such as "Andantino", "mf", "mp", and " cresc.", along with dynamic markings like "ff" and "ff ff".

A musical score for piano, page 22, featuring five staves of music. The music is in common time and consists of measures 21 through 26. The first four staves are in G major, while the fifth staff begins in C major. Measure 21 starts with a forte dynamic. Measures 22 and 23 continue with eighth-note patterns. Measure 24 begins with a forte dynamic. Measures 25 and 26 conclude with eighth-note patterns. The score includes dynamic markings such as *poco*, *decresc.*, and *p*.

No. 2

Allegretto

v

D.C. al Fine

No. 3

14

Curriculum

The image shows five staves of musical notation for piano, arranged vertically. The top three staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2/4'). The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like 'p' (piano) and 'f' (fortissimo). Measure numbers 1 through 10 are present above the staves. The piano keys are indicated by vertical lines with black dots representing sharps or flats.

A page of musical notation for a single instrument, likely a flute or piccolo, featuring five staves of music. The notation is in common time (indicated by 'C') and consists of measures separated by vertical bar lines. The first staff begins with a dynamic instruction 'p' (piano). The second staff begins with a dynamic 'f' (forte). The third staff begins with a dynamic 'ff' (double forte). The fourth staff begins with a dynamic 'ff' and includes a performance instruction 'dolc.' (dolcissimo). The fifth staff begins with a dynamic 'ff'. Measures 1-4 are primarily composed of eighth-note patterns, while measure 5 features sustained notes and rests.

18

The musical score consists of six staves of music for piano, arranged vertically. The top two staves begin with a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff features a series of eighth-note chords. The second staff continues with eighth-note chords, with some notes highlighted by vertical dashes. The third staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains eighth-note chords. The fourth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features eighth-note chords. The fifth staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains eighth-note chords. The sixth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features eighth-note chords. Measure numbers 18 and 19 are indicated above the staves.

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(to improve page turns)

No. 4

Moderato.

A musical score for a string quartet, consisting of four staves. The top three staves are for violins (one treble clef, two bass clefs), and the bottom staff is for cello/bass (bass clef). The music is in common time. The title "No. 4" is at the top center, and the instruction "Moderato." is above the first violin staff. The score includes various dynamics like forte, piano, and sforzando, and measures end with vertical bar lines.

A page of sheet music for piano, consisting of six staves of musical notation. The music is in common time (indicated by 'C') and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The notation includes various note values such as eighth and sixteenth notes, and rests. The first staff begins with a dynamic instruction 'poco' followed by a fermata over the first note. The second staff begins with a dynamic instruction 'poco' followed by a fermata over the first note. The third staff begins with a dynamic instruction 'cresc.' followed by a fermata over the first note. The fourth staff begins with a dynamic instruction 'f' followed by a fermata over the first note. The fifth staff begins with a dynamic instruction 'poco' followed by a fermata over the first note. The sixth staff begins with a dynamic instruction 'poco' followed by a fermata over the first note.

No. 5

Andante

Handwritten musical score for two violins and cello, labeled "No. 5". The score consists of five staves. The first three staves are for two violins (top two staves) and cello (bottom staff). The fourth and fifth staves are for two violins. The score includes dynamic markings such as *f*, *p*, *ff*, and *legg.*, and performance instructions like "legg. cresc.". The manuscript is written in ink on white paper.

A page of musical notation for a string quartet, featuring five staves of music. The notation includes various dynamics such as *p*, *f*, *mf*, and *ff*, as well as performance instructions like *sfz* (sforzando) and *rit.* (ritardando). The music consists of six measures per staff, with the first measure of each staff typically containing a rest or a short note followed by a more complex rhythmic pattern. The instruments involved are likely violin, viola, cello, and double bass, based on the typical layout of a string quartet score.

10

10

poco

poco

decresc.

A page of musical notation for orchestra, featuring five staves of music. The instruments include two Flutes, two Clarinets, Bassoon, Trombones, Horn, and Cello/Bass. The notation includes various dynamic markings such as *poco*, *mezzo*, *decresc.*, *grande*, *molto*, and *tempo*. The music consists of measures of sixteenth-note patterns and sustained notes.

Flute 1
Flute 2
Clarinet 1
Clarinet 2
Bassoon
Trombone 1
Trombone 2
Horn
Cello/Bass

poco *mezzo* *decresc.*
grande *molto* *tempo*

No. 6

Valse

A musical score for a Valse (Waltz) consisting of six staves of music. The first staff is for the Violin (indicated by a violin icon and the word "Violin" above the staff). The subsequent five staves are for the Piano (indicated by a piano icon and the word "Piano" above the staff). The music is written in common time (indicated by a 'C' at the beginning of each staff). The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The piano parts include dynamic markings such as 'p' (piano), 'f' (forte), and 'ff' (fortissimo). The score concludes with a final dynamic marking 'p' followed by a short rest.



16

F F F F F

F F F F F

F F F F F

F F F F F

F F F F F

D.C. al Fine

anthony glise edition

"Mes Ennuis"

FERNANDO SOR
Complete Bagatelles, Op. 43
for Classical Guitar

critical edition by
anthony
glise

THE WILLIS MUSIC COMPANY
CINCINNATI OHIO 45211

INTRODUCTION

The Opus 41 Bagatelles by Fernando Sor is one of the two complete sets of 19th century bagatelles for guitar solo.¹ Subtitled "Mein Knecht" ("My Servant"), these bagatelles were originally published in several known editions: Paris (ca. 1820), Frankfurt (ca. 1841), and in an arrangement by Sor's student, Napoleon Coste (ca. 1845).² The present edition is based primarily on the Paris edition.

It is interesting to note the Beethoven's Opus 126 Bagatelles (published ca. 1824) were intended to be performed as a unit, which he indicated on the first sketch with the inscription "Clelia von Brüggenstein" ("Clelia of Little Pieces"). The Opus 126 would surely have been known to Sor, and it is possible that it was his intention to have his own bagatelles similarly performed as a cycle. This seems to be confirmed by Sor's placing the accented time pieces (Nos. 5 & 6) together at the end, perhaps to avoid tuning and retuning in the middle of a performance.

All in all, the player will find these rare works to be of the highest musical and compositional value, suitable for student as well as professional recital performances.

Anthony L. Gise
Kansas City
12 September, 1988

NOTES ON THIS EDITION

In preparing this edition from the 1820 original publication, a few words on 19th century performance practice are necessary:

It is strongly advised to observe written rests which are so prevalent in these bagatelles in actual stopping notes, the player will find that these pieces take on a totally different character, in particular, use of a powerful yet subtle *pizzicato* attack is so essential in 19th century style. Where possible articulation is given, a very legato nature should be maintained, with some amount of rubato being acceptable.³

¹See James J. O'Connell's Biographical Sketch of Fernando Sor, pp. 12-13, also published by Walter Wien, in a critical edition by Rudolf Eller.

²J.-J. Naige (ed.), Fernando Sor: Complete and Convenient Collection, Paris (ca. 1845).

³There are several excellent publications from Latin America in Portuguese which do not go into the details of how to bring about "powerful yet subtle" attacks, such as:

Fernando Távora, Fernando Sor: Música de guitarra (1820-1840), ed. Paul Badura-Skoda (Linz, 1981).

Fernando Sor

COMPLETE BAGATELLES, Op. 45
("Mes Ennuis")

Critical Edition

by

Anthony Glise

CONTENTS

No. 1 in C Major (Andantino)	9
No. 2 in C Major (Allegretto)	11
No. 3 in A Major (Cantabile)	15
No. 4 in A Major (Mazurka)	16
No. 5 in D Minor (Andante)	18
No. 6 in D Major (Valse)	22

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ORNAMENTATION

The late Norbert's little exploration of ornamentation, and because of the next author's and the editor's admiration of Beethoven's opinions on the subject, the latter's method of ornamenting ornaments seems to be the most valid to draw upon.²

APPAGGIATURA.

In both the early and later 19th century, an appoggiatura is played on the beat, as documented by C.P.E. Bach³ and later by Johann Nepomuk Hummel,⁴ who, by the way, was a close protege of von Deym and thus similarly, the practice of ornamentation changed considerably in the first quarter of the 19th century, as documented by Hummel:



TRILL.

It is often indicated to Carney that trills should be executed from the note above (in agreement with C.P.E. Bach). However, Hummel indicates a trill should be played from the principal note. The editor prefers this approach, as it seems more correct, given the date of these beginning.



Trill according to Wolff



Trill according to Hummel



² See following section on ornamentation, and also contrast with those of Von Deym, Lanner, and Leopold.

³ Published by 1781. "New Violin Method" (Method: Musical Art Series, 1966; Trans. Robert Green, Lester Novelty Co., Inc., New York, 1940).

⁴ P. 1.1. Sixth Edition of the First Part of Violin Method and Harmonia Clavir, (TMK), trans. William J. Marshall (New York: W. W. Norton, 1866).

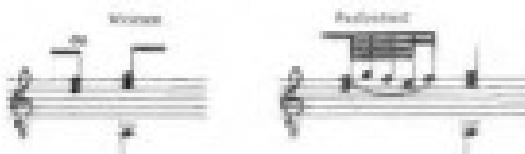
Please let me know if you would like to receive my research, but I prefer authors they value best should request from me a printed copy or an electronic version of the following work, with a copy of Bach's book:

"Some Remarks on Ornamentation," Supplement, *Musica Britannica* (Musical Department of America, 1940).

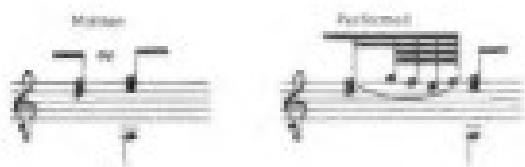
TURN

In strict 18th-century practice, two forms of single turn exist:

Accented Turn



Unaccented Turn



In the 1850 edition of these Bagatelles, all turns are written as unaccented, the exception of which the editor strongly prefers. Nonetheless, as always, the final decision is left to the player's conscience.

DYNAMICS AND FINGERING

All dynamic markings are editorial, as are most fingerings. The few left-hand fingerings given in the 1850 edition are explained below. It is important to realize that far less full advantage of the smaller 18th-century guitar. Thus, a few of his fingerings and reaches are difficult to execute on our larger modern instruments.

EDITORIAL CORRECTIONS AND COMMENTS

NO. 1

Corrections

- m. 11 (1st ending) Quarter note in treble missing dot.
- m. 13 Quarter rest missing in treble.
- m. 28 (1st ending) Quarter rest in treble missing.
- m. 36 Tie to G in treble missing.

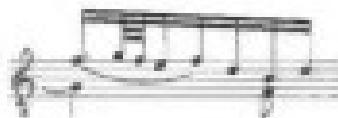
NO. 2

Corrections

- m. 10 The two C's in last beat missing 16th note beams.

Comments

- m. 9 et al. Given the tempo of 'No. 2' and the lack of any indication as to how the trill should be resolved (thus assuming no ornamental resolution), the suggested execution is given below:



This corresponds to similar period examples, such as Beethoven's Sonata No. 25, 1st movement, m. 45.

m. 9

- m. 21 The player should note that bar uses different sizes in these two measures. These and similar discrepancies have not been corrected, as they are presumed intentional variants in phrasing.

mm. 55

- m. 56 Bartók's original fingering is given in these measures.

No. 3

Corrections

- m. 2 Dot missing on half note A in bass.
 m. 4 (1st ending) \$ missing on D quarter note.
 m. 9 (2nd ending) \$dot.
 m. 25 First beat of treble, C missing $\frac{3}{4}$ sign.
 m. 25 The missing from previous measure to D.
 m. 33 (1st ending) First beat of treble, D missing $\frac{3}{4}$.
 m. 36 A in bass missing dot.
 m. 39 End.
 m. 44 Repeat sign missing at beginning of section.
 m. 53 E in bass missing dot.
 m. 64 G in bass (inferred from m. 21).
 m. 68 Quarter note rests missing in bass.

Comments

- m. 26 Bartók's original fingering given here.
 m. 27 Bartók's original fingering is shown below, though it proves difficult on a modern instrument. An alternate fingering is given in context.



Ex. 24 Sar's original fingering is shown below. An alternate fingering is given in context.



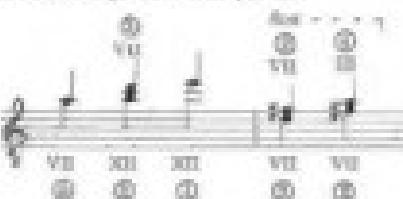
Ex. 25 Sar's original fingering is shown below. It is assumed that the fingering for the G (2) and D (3) were simply inserted.



Ex. 26 Assuming written notes indicate string and numbers indicate frets, the following actual pitches are produced (shown above Sar's harmonics):



Thus, given the repetition of some notes and the impossible reaches between others, the suggested execution is given below (written notes show actual pitch, fret and string numbers show how to produce that pitch).



Ex. 4

Corrections

- Ex. 16 Sharp missing in treble between ♪ 2 and ♪ 3.
- Ex. 17 Repeat sign missing at beginning of measure.
- Ex. 20 Head.
- Ex. 28 Triplet "3" indication missing.
- Ex. 32 G missing ♩ sign.
- Ex. 33 E on first beat is absent incorrectly dotted.
- Ex. 41 Repeat sign missing at beginning of measure.
- Ex. 64 Repeat sign missing at end of measure.

NO. 5

Corrections

- m. 15 F missing ♯ sign.
- m. 19 Repeat sign missing at beginning of measure.
- m. 29 Eighth note beam missing between F \sharp and D of beat 2.
- m. 29 Beam between E and C.
- m. 33 A in bass, beat 2, is missing stem.
- m. 38 Tie existing from A (treble) to A (first beat of m. 39).
- m. 46 Slur missing on beat 2 from E to C.
- m. 47 Tie existing from A in bass to A on first beat of m. 48.
- m. 57 Five-note grouping missing slur.
- m. 58 Five-note grouping missing slur.
- m. 59 Repeat sign missing at end of measure.

Comments

- m. 18 et al. Suggested execution of the turn was previously given in the introduction.
This corresponds to similar period examples (also credibly such as Beethoven's Sonata No. 17, 1st movement, m. 6; Sonata No. 18, Mémento, m. 8, etc.)
- mm. 25-26
- 27 Due to the difficult reach of the cello on beat one, the lower C \flat may be omitted or an A (G - G) substituted.

NO. 6

Corrections

- m. 5 F \sharp in bass missing dot.
- A, F \sharp , G in eighth line missing eighth note beams.
- m. 6 F \sharp in bass missing.
- m. 9 Beam.
- m. 10 Beam.
- m. 15 A in bass missing.
- m. 24 D in bass missing dot to D on first beat of m. 25.
- m. 47 Two A's (below 2 C's in treble) are missing.
- m. 51 Triplet "T" indication missing.
- m. 62 D in bass missing dot.

Comments

- mm. 14-17
- 6. 19 Sar's original fingering is shown here.
- mm. 20-22
- 6. 71 Sar's original fingering is shown here.